

Em Am C^{III} G^{III} Em Am C^{III} D^V

gain. ——— Here I go a - gain. —

Gtr. I

Let ring

2nd Verse
Repeat Rhy. Fig. 1

G D C G D C

w/Rhy. Fill 1 w/Rhy. Fill 1

Though I keep search - ing for an an - swer, I nev - er seem to find what I'm look - ing for. —

Let ring

G D/F# C/E D C^(type 2) G/B Am

Oh Lord, I pray, you give me strength to car - ry on, — 'Cause I know what it means —

D^V C B Am D^V C5 D5

to walk a - long — the lone - ly street — of dreams. — An'

(elec. gtr.)

Chorus

G5 C D C D G5 C

here I go a - gain - on my own. — Go - in' down the on - ly road - I've ev - er known. —

Rhy. Fig. 2 (Both gtrs.)

D C D G5 C D C N.C. (G/B)

Like a drift - er I - was born - to walk a - lone. —

Am7 D Am7

An' I've made up my mind, — (end Rhy. Fig. 2) I ain't wast - ing no more time. —

P.M.-----1 1/2

sl. trem. bar Let ring P.M.-----1 1/2

D C D G D/G C/G

I'm just an - oth - er heart in - need of res - cue,

*Rhy. Fig. 3

mf P.M.-----1 1/2

*This part played by two separate guitars on recording.

G D/G C/G w/Rhy. Fill 1 Rhy. Fig. 1A (kybd.) G D/F#

wait - ing on love's sweet char - i - ty... An' I'm gon - na hold on for the

C/E C (type 2) G/B Am7 D

rest of my days (end Rhy. Fig. 3) 'cause I know what it means to

f 1/2 (Both gtrs.) P.M.----- 1/2 trem. bar sl. trem. bar sl.

Am7 D C D

walk a - long - the lone - ly street - of dreams. An'

P.M.----- 1/2 trem. bar H

Chorus
Repeat Rhy. Fig. 2

G5 C D C D G5 C

here I go a - gain on my own. Go - in' down the on - ly road I've ev - er known.

D C D G5 C D C N.C.(G/B)

Like a drift - er I was born - to walk a - lone.

Am7

To Coda

Am7

An' I've made up my mind, — I ain't wast-ing no more time, —

(cont. Rhy. Fig. 2)

P.M.-----

N.C. (D) (C) (D) Bridge E(sus2) A5

but here I go a - gain. — Here I go a - gain. —

A.H. (15ma) Full

sl. H P P pick sl. A.H. Full (2)

sl. P

E(sus2) A5 E(sus2)

Here I go a - gain. —

sl. sl.

sl.

A5 Em A5 C D

Here I go. —

Harm. 7 (8va)

sl. P P Harm. 7

sl. P

Repeat Rhy. Fig. 3 & Rhy. Fig. 1 (1st 4 bars only)

Repeat Rhy. Fig. 3 & Rhy. Fig. 1 (1st 4 bars only)

w/Rhy. Fill 1

sl.

C/G Full

Harm. sl. (Sva.)

G 8va Full

D/F# Full

loco C/E

C (type 2)

G/B

7

Full

Harm. sl. sl.

12 12-12 (12) (7)* (16) 14

17 17 15 17 15 15

0 9 10 12 12 14 11 11 12 14 14 12 13 15 12 12 14

*Unintentional notes.

Am7 D Am7 D C D D.S. al Coda

'Cause I know what it means_____ to walk a-long_ the lone-ly street_ of dreams._____ An'

*8va-7 (Gtr. III fade out)

Gtr. III $\frac{1}{2}$

Gtr. I P.M.-----4 trem. bar

19

*Upstems only. H

*Upstems only. H

Coda

Am7

D C D

Chorus

G5 C

I ain't wast - ing no more time._____ An' here I go a - gain_ on my own._____

Rhy. Fig. 4

H

P.M.-----1

trem. bar

2 2 3 3

5 5 5 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

D C D G5 C D

Go - in' down the on - ly road - I've ev - er known. Like a

sl.

sl.

sl.

[illegible]

Begin fade
Repeat Rhy. Fig. 4

here I go a - gain_ on my own._____ Go - in' down the on - ly road_ I've ev - er known._____

Fade out

Like a drift - er I _was born_ to walk a - lone._____

BASS LINE FOR HERE I GO AGAIN

Words and Music by
David Coverdale and
Bernie Marsden

Moderately Slow Rock ♩ = 92

Tune down: ④ = D

Keyboard (arr. for bass)

Intro

G D

C

G

D

C

1st, 2nd Verses

G

D

mp

1. I _____ don't know where I'm go-
2. Though I keep search-in' for an an-

C G D C G D/F# C/E C G/B Am D

ing, (etc.)
swer, (etc.)

mf

1. Am D Em Am C G Em Am C D Am

2.

D C5 D5 (bass gtr.)

Chorus G5 C D C D G5 C

f ... here I go a - gain_ on my own. (etc.) *sim.*

D C D G5 C D C N.C.(G/B)Am7 D

H
(2nd, 3rd times)

H

2nd time to Coda I;
3rd time to Coda II

3rd Verse

Am7 D C D G D/G C/G

I'm just an-oth - er heart in... need of res - cue, (etc.)

G D/G C/G G D/F# C/E C G/B

P

Am7 D Am7 D C D

D.S. al Coda I

Coda I

N.C. (D)

(C)

(D)

Bridge

E(sus 2)

A5

E(sus 2)

A5

E(sus 2)

A5

Em

Guitar solo

A5

C

D

G

D/G

C/G

G

D/G

C/G

G

D/F#

C/E C G/B Am7 D Am7

D C D *D.S. al Coda II*

Coda II Chorus G5 C

D C D G5 C D C D G5 C *sim.*

D C N.C.(G/B) Am7 D Am7

Begin fade D C D G5 C D C D G5 C

Fade out D C D G5 C D C N.C.(G/B)

G5 C5 Bb5 A5 G F#5 D Eb F5 G5^x F B5 G5^{III} E5 D5 C C#5 C#7/E#

Moderate Rock ♩ = 158
Intro Half-time feel
Gtr. I N.C.

f

Gtr. III w/Fill 1 3rd time
P.M. *G5

sl.

10 11 12 13 14

T
A
B

1 0 1 0 1 5 3 1 0 1 5 3 1 5 3 1 0 1

to G5 chord only.

C5 G5 Bb5

P.M. P.M. P.M. P.M.

8va-

sl.

(10)

15-18 17-15 17-15 17-15 15-18 16-18 16-18 15-18 16-15 17-15 (15)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a whole rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The melody concludes with a long note on C3, marked with a wavy line and a 'sl.' (sustained) instruction. The second system consists of a single staff of ten lines, used for guitar fretting. It contains two measures of fret numbers. The first measure contains the sequence: 16, 15, 18, 16, 15, 18, 16, 15, 18, 16, 15, 17, 17. The second measure contains: 15, 17, 15, 14, 17, 15, 14, 17, (17). A wavy line and 'sl.' are placed above the second measure, and a 'sl.' is at the bottom right of the system.

Fill 1

sva Full

Full

Full

sl.

f

Full

Full

Full

(20) *sl.*

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A5 G (end Rhy. Fig. 1)

8va-----

P.M.-----

9 11 12 9 12 11 9 12 12 9 11 12 11 9 12 15 15 17 14 15 14 17 15 18 21

8va-----

11 12 9 11 9 12 11 9 9 11 12 9 12 11 9 12 12 14 14 12 15 17

Rhy. Fig. 2

F#5 D

14 13 14 12 12 14 12 14 15 14 12 14 14 14 12

11 9 11 9 11 9 10 9 10 12 10 9 10 11 11 10 9

F#5

17 12 14 13 14 16 12 14 12 14 15 14 12 14 14 12 14 11 9 10 9 11 12 9 11 9 11 9 10 9 10 12 10 9 10

1st time, D.S. and
continue to next section;
2nd time, go to Coda

Guitar solo
G5^x

(end Rhy. Fig. 2)

E \flat 5
8va

F5

sl.

3

3

14 15 17

15 14 14 15 17

10 11 13

F

E \flat

F

8va

3

3

3

3

3

3

15 17

13 15 13 15 16 15 15

17 13 17 13 16 13 16 15 18 15 18 15

H

G5^x

8va

P

P

3

3

3

3

3

3

3

17

18 17 15

15

10

17 17 15 10 17

15 17 15 18 15 17 15 18 20

H

F

E \flat

8va

P

H

loco

H

P

H

8va

5

15 18 15 18 17 15 10 16 15 13 15 16

17

13 15 17 13 15

17

14 15 17 14 15 17 15 18 17 10 17 10 15 17 18 20

H

P

The musical score for 'The Wind' by Gustav Mahler, showing the vocal line and piano accompaniment. The vocal line is in G major, starting on F (G4) and ending on B5. The piano accompaniment is in G major, starting on 18 (C4) and ending on 15 (G3). The score includes various musical notations such as 'P.M.', 'Full', 'sl.', and 'H'.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written on a five-line staff. The bottom staff is in bass clef, also with a key signature of one sharp and a common time signature. It begins with a bass clef, a key signature of one sharp, and a common time signature. The bass line is written on a five-line staff. The score includes various musical notations such as notes, rests, and accidentals. There are also performance instructions like '8va' (octave up) and 'sl.' (slide). The score is divided into measures by vertical bar lines. The first staff has measures 1 through 16, and the second staff has measures 17 through 32. The score ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with various articulations and slurs. Above the staff, there are performance instructions: 'P H' (Piano, Half note), 'H P sl.' (Half note, Piano, Slur), 'P' (Piano), 'P sl.' (Piano, Slur), 'H P P' (Half note, Piano, Piano), 'P H P' (Piano, Half note, Piano), and 'P sl.' (Piano, Slur). The second system continues the melody on a five-line staff, with similar articulations: 'P H', 'H P sl.', 'P', 'P sl.', 'H P P', 'P H P', and 'P sl.'. The score is a single melodic line, and the lyrics are not included in this image.

[illegible][illegible]

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two systems of music. The top system features a piano solo in treble clef with a key signature of one sharp (F#) and a common time signature. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The bottom system features a double bass line in bass clef, which includes fingerings and slurs. The score is divided into two systems, with the first system ending at a double bar line and the second system continuing the piece.

The image shows a musical score for the song "The Rose Tree". At the top, there are three chords: D, Eb, and F, each with a piano (P) or mezzo-forte (M) dynamic marking. Below these, the main melody is written on a treble clef staff. The melody consists of eighth and sixteenth notes, with some slurs and accents. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 13. The second system contains measures 14 through 20. Measure 14 is a whole note chord. Measures 15 through 19 are eighth notes. Measure 20 is a whole note chord. The score ends with a double bar line and a "D.S. al Coda" instruction.

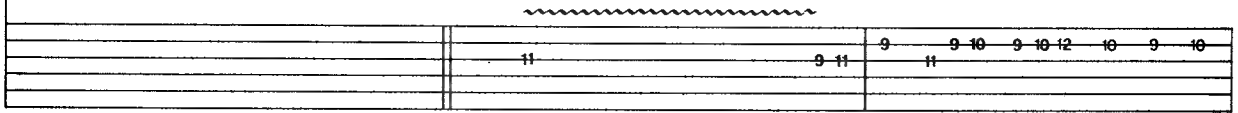
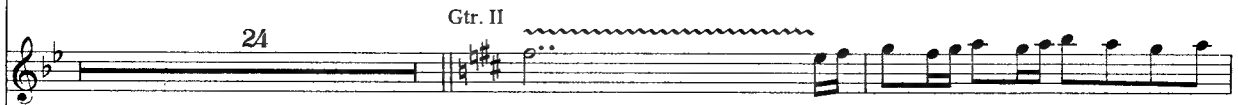
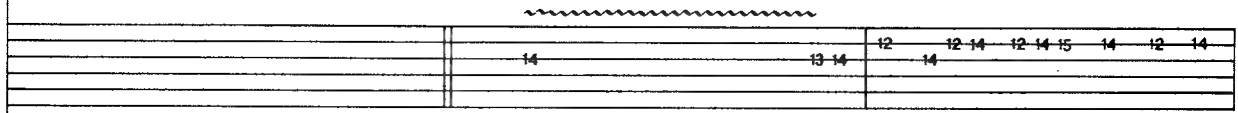
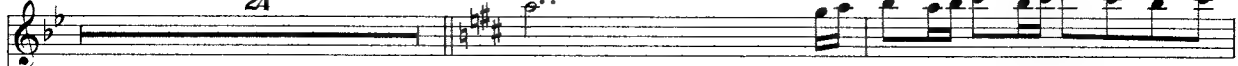
Coda

Synth solo

24

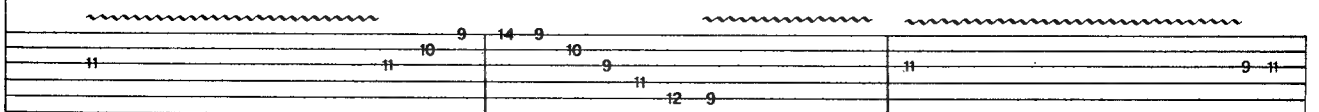
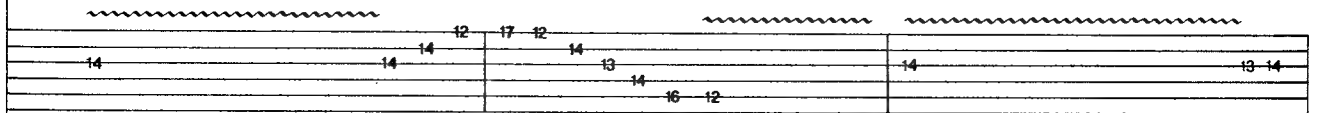
Gtr. I

F#5



D

F#5



Chord symbols: D, B5, C#5

Fret numbers: 12 12 14 12 14 15 14 12 14 | 12 12 10 12 10 14 12 10 12 10 14 12 14

Chord symbols: D5, B5, C#5

Fret numbers: 14 | 10 10 9 12 10 9 11 9 12 11 9 11 12 | 10 12 12 11

Chord symbols: C#7/B#, F#5

Fret numbers: 9 11 9 | 12 12 | (12) | 11 12 11 9 9 | (9)

LIVIN' ON A PRAYER

As Recorded by Bon Jovi
(From the album SLIPPERY WHEN WET/Polygram Records)

Words and Music by
Jon Bon Jovi, Richie Sambora
and Desmond Child

Esus2^{II} C D Esus4 E5^{II} Em Esus2 C^{III} D^V D5 E5 Em (type 2)

Csus2 G5 Dsus4 C5 D5 (type 2) E5 (type 2) Dsus2 G5 (type 2) Ebsus2 F5 Bb Eb

Moderate Rock ♩ = 126

Intro

Keyboard (arr. for gtr.)

Esus2 Esus2/C Esus2/D Esus2 Esus2/C Esus2/D

pp *mp* *cresc.* *mf*

T 2 (2) (2) 2 (2) (2)
A 4 (5) (5) 4 (5) (5)
B 3 3 3 2 3 3

Gtr. II (Kybd.)

(Bass enters) Esus2 Esus2/C Esus2/D Gtr. I (elec. gtr.) Riff A

mf (w/ "Talk box" effect)

0 7 5 0 0 7 5 7 5 0 0 7 5

C D Esus4 E5^{II} C D Em

(Spoken) Once upon a time not so long ago...

12 12 10 12 10
12 9 12 10
0 7 5 0 0 7 5 0 7 0 0 7 5

1st Verse
Rhy. Fig. 1

Em Esus2 Em

Gtr. II *sim.* 3

Tom-my used to work on the docks, un-ion's been on strike, he's down on his luck, it's

w/Riff A (Gtr. I) 2 times

(Both gtrs.) C D Em (end Rhy. Fig. 1) Repeat Rhy. Fig. 1

Gtr. II *sim.*

tough, so tough, Gi-na works the din-er all day,

Esus2 Em C

work-in' for her man, she brings home her pay for love, —

w/Riff A (2 times)

D Em

hmm, — for — love. — She says: We've got to

Pre-chorus

C^{III} D^v E D5 E5 E C^{III} D^v E D5 E5 E

hold — on — to what we've got. It does-n't make a dif-f'rence if we make it or not. We've

C^{III} D^v D5 E5 C^{III} D^v 3 E 12fr. E 3

got each — oth — er and that's a lot. For — love, — we'll give it a shot!

Chorus

Em^(type 2) E Csus2 D^v E G5 C^{III} A D^v A

Oh, we're half — way — there, — oh, — liv — in' on a prayer. —

Em^(type 2) E Csus2 D^v E G5 C^{III} D D^v

Take my — hand, — we'll make it, I swear. — Oh, — liv — in' on a prayer. —

2nd Verse

w/Riff A (2 times) w/Rhy. Fig. 1 (2 times) & Riff A (16 times)

N.C. Esus2 Em 3

Tom-my's got his six-string in hock, — now he's hold — ing in what he

w/Fill 1

C D Em

used to make it talk so tough, — hmm, — it's tough. —

Fill 1

Full Full 8va 1 1/2 loco 2 1/4 * trem. bar 2 1/4 *

14 14 (14) (14) 19 15 9 (9) (9)

*Depress bar as far as possible.

Esus2

Gi - na dreams of run - ning a - way, _____ when she

Em

cries in the night, Tom-my whis-pers: Ba - by, it's o - kay, _____

D Em

s - some - day. _____ We've got to

Coda Csus2

Liv - in' on a prayer. _____

Guitar solo

Em (type 2) Csus2

Harm. (8va) Full

Harm. Full

sl. f semi-harm. Full

D5 G5 Csus2 Dsus4 Dv

P.M. Full Full Full Full

3 rake

12 14 15 15 15 (15) 15

(7) 5 5

Em (type 2) Csus2 Dsus4 D G5 Csus2

sl. 1/2 1/2 3

12 13 12 11 (H) 12 12 15 15 12 13 12 12

sl.

Em (type 2) P.M. Hoo! We got - ta hold on, Pre-chorus C5 D5 (type 2) ⑥5fr. A

Full Full sl. Full Full Full Full

15 15 16 16-17 15 17 17 17

D5 (type 2) E5 (type 2) Dsus2 C5 D5 3 3 3 3

read - y or not. You live for the fight when that's all that you've got.

G5 (type 2) Eb sus2 F5 ⑥1fr. Bb Eb ⑥open E F5 ⑥open E

Chorus Wo, we're half - way there. Wo, liv - in' on a prayer.

G5 (type 2) Eb sus2 ⑥1fr. F5 Bb Eb ⑥open E F5 ⑥open E

Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.

Repeat and fade

BASS LINE FOR LIVIN' ON A PRAYER

Words and Music by
Jon Bon Jovi, Richie Sambora
and Desmond Child

Moderate Rock ♩ = 126

Intro

(Kybd.)

Esus/D Esus2 Esus2/C Esus2/D Esus2

mf

5 7 5 0 0 7 5

C D Esus4 E5 C D Em

7 7 5 0 0 7 5

1st, 2nd Verses
Em

Esus2 Em C D Em

1. Tom-my used to work on the docks, (etc.)
2. Tom-my's got his six-string in hock, (etc.)

1.

2.

Pre-chorus

C D D5 E5

...hold on to what we've got. (etc.)

C D D5 E5 C D D5 E5

Chorus

C D Em Csus2 D

Oh, we're half-way there,

G5 C D Em Csus2 D

oh, liv-in' on a prayer. (etc.)

To Coda *D.S. al Coda*

G5 C D N.C.

Coda

D Csus2 sl.

Guitar solo

Em Csus2 D5 G5 Csus2 Dsus4 D

Em Csus2 Dsus4 D G5 Csus2 sl. Em

Pre-chorus

C D D5 E5 C

Chorus

D G5 Eb5sus2 F5

Musical notation for the bass line of "The Sound of Silence". The notation is on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: Bb, Eb, F5, G5, Eb sus2, and F5. A "sl." (slide) marking is placed above the final note of the Eb sus2 chord. Below the staff, the fret numbers for the bass line are written: 8, 8, 5, 6, 5, 6, 7, 8, 8, 8, 8, 8, 8, 8, 6, 5, 3, 5, 6, 6, 5, 6, 8, 8, 8, 5, 5, 5, 7, 7. A "sl." (slide) marking is placed below the final note of the sequence (7).

B♭ E♭ F5 G5 E♭sus2 F5

8 8 5 6 5 6 7 | 8 8 8 8 8 8 8 8 0 0 | 3 5 6 6 5 6 7 | 8 8 8 8 8 8 10 9

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 2/4 time and features a piano introduction. The melody is written in the bass clef with a key signature of two flats (Bb and Eb). The accompaniment is written in the treble clef. The score includes various musical notations such as slurs, accents, and dynamic markings like "sl." and "sim.". The piece is divided into measures, with some measures containing multiple notes and others containing rests. The overall mood is somber and reflective.

[illegible]

LAYLA

As Recorded by the Derek & the Dominoes
(From the album LAYLA & ASSORTED LOVE SONGS/RSO Records)

Words and Music by
Eric Clapton and
James Gordon

Moderate Rock ♩ = 120

Intro w/Fill 1
N.C.(Dm))
Gtr. I

Riff A

f H P

Gtr. II

Rhy. Fig. 1

f H P sl. H P sl. H P sl.

w/Riff A & Rhy. Fig. 1 (both 3 times)

Gtr. III

Riff B

f H P Full H P Full

Riff C (both gtrs.)

*Gtr. VI sl. sl. sl. sl. sl. sl.

*Gtr. V sl. (both notes vib.) sl. sl. sl. sl. sl. sl.

*Slide gtrs. sl. sl. sl. sl. sl.

Fill 1 (Gtr. III)

f H P H P

Chorus *sl.* P *sl.*
w/Rhy. Fig. 1 (3 times), Riff B & C

la, _____ dar - lin' won't you ease my wor - ried mind. _____

Gtr. II

FEBRUARY 1988, GUITAR 91

E7 F#m B E A

down... Like a fool, I fell in love with you,

Full P H H H Full P

Full P Full P

H H H

Let ring sl. sl. P sl. P

sl. P sl. P

F#m B E N.C. D.S. al 3rd verse 3rd Verse C#m(7)

you turn the whole world up - side down... Lay So make the best of the sit - u - a -

Full 1/2 Full 1/2 Gtr. III 1/2 Full P

Full 1/2 Full 1/2 H P 1/2 Full P

H

Gtr. II H H P

H H P

la, _____ you got me on my knees. Lay - la, _____

beg you dar - lin', please. Lay - la, _____ dar - lin' won't you ease my wor-ried

mind. _____ Lay - la, _____ } you
...Lay - la, _____

got me on my knees. Lay - la, _____ I beg you dar - lin', please. Lay -

la, _____ Whoa. _____ dar - lin' won't you ease my wor-ried mind. No! _____
Woh! _____ No! _____

[illegible]

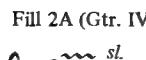
15ma - if fretboard were to continue. w/ Full 2, 2A&2B

The musical notation for the 15th measure is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several eighth and sixteenth notes, some beamed together. Above the staff, there are slurs and the abbreviation "sl." indicating slurs. Below the staff, a fretboard diagram is provided, showing the fret numbers for each note: 22, 22-20, 22, 22, 22-20, (20)(24), (24)-22, 22-(29), (29), (29)(29), (27)-(29)-(27), (27)(27)(28), (29)-(34), and sl. The fret numbers are written in a stylized font, with some numbers in parentheses.

Fill 2 (Gtr. III)

The musical notation for 'Fill 2 (Gtr. III)' consists of a treble clef staff and a guitar fretboard diagram. The staff shows a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. Above the staff, there are two 'H' (hammer-on) markings and one 'P' (pull-off) marking. The fretboard diagram shows the fret numbers for each note: (12) for G4, 13 for A4, 10 for B4, 10 for C5, 13 for D5, 10 for E5, 13 for F5, and 13 for G5. The 'H' markings are placed above the 10th fret notes (B4 and C5), and the 'P' marking is placed above the 10th fret note (E5).

Fill 2A (Gtr. IV)



Fill 2B (Gtr. V)

15ma.

[illegible]

15ma

w/Fill 2, 2A&2B

[illegible]

w/Riff B&C (1st 6 bars only)

15ma-

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are written below the bottom staff, aligned with the notes. The title 'The Rose Tree' is written in a decorative font at the top left. The score is divided into measures by vertical bar lines. The first measure of the top staff contains a treble clef, a key signature of one flat, and a common time signature. The first measure of the bottom staff contains a bass clef and a common time signature. The score is written in a standard musical notation style.

15ma

w/Rhy Fill 2, Fill 3, 3A&3B

75

-sl. sl. 3 sl. sl. sl. sl. sl. sl. loco sl. sl.

sl. (29) sl. (29) (27) (27) sl. (27) (29) sl. (32) (29) sl. 20 sl. 20 20 22 sl. (22) 17 sl. 17 19

Rhy. Fill 2 (Gtr. II)

sl.

0 7 6 3 3 5 (5) (5)
5 3 + 0 5 (5) (5)
sl. 3

Fill 3 (Gtr. III)

Full

(10) 15 15 12 (12) 13 13

[illegible]

Fill 3B (Gtr. V)

sl. sl.

7 5 3 2 0 5 (5) (5)

sl. sl.

C
(Piano arr. for Gtr. II)

C/E Fadd9 F Fmaj7

f Let ring

F6 F C Rhy. Fig. 2 C/E Fadd9 F Fmaj7

(end Rhy. Fig. 2) Rhy. Fig. 2A

F6 F Bb7 C

(end Rhy. Fig. 2A) w/Rhy. Fig. 2

Gtr. I C/E Fadd9 F Fmaj7

Gtr. IV

mf *mf* (w/slide)

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

Am 8va D Gsus4 G Gadd9 G5

20 17 17 12 14 16 12 15 13 12 13 12 13 12 13

Let ring --- 4

w/Ad lib slide gtr. (Gtr. I) till *
C C/E Fadd9 F Fmaj7 F6 F Bb7

Gtr. II Rhy. Fig. 4

f Let ring Let ring

w/Rhy. Fig. 2
C C/E Gtr. III (acoustic) sl.

mf sl.

w/Rhy. Fig. 2A
Fadd9 F Fmaj7 F6 F Bb7 C

2nd time, Rhy. Fill 3 replaces last bar of Rhy. Fig. 2A

w/Rhy. Fig. 3
Am Dmsus4 Dm G Csus4 C

Am D Gsus4 G Gadd9 G5

w/Rhy. Fig. 4
C C/E Fadd9 F Fmaj7 F6 F

w/Rhy. Fig. 2A
Bb7 C

w/Rhy. Fig. 4
C C/E Fadd9 F Fmaj7 F6 F Play 5 times

Gtr. II Bb7
Freely (Gtr. II tacet)
C *Gtr. I
(w/slide) *mf* *sl.* *sl.*

rit.
Gtr. III
Let ring